DIAGRAM OF THE GROWTH AND DEVELOPMENT OF OUR CULTURE

A GENEALOGY OF MODERN INDONESIAN CULTURE

I. National Movement: *Boedi Oetomo (1908),* was the first student organisation, with its core membership comprised of students from STOVIA and lower level nobility. Goals: to formulate a nebulous "progress for Hindia" (Indonesia during the Dutch colonial period). The organisation's reach was limited to residents of Java and Madura, and did not discriminate on the basis of lineage, gender or religion, during its establishment. It elected to concentrate on education and culture. Its slogan was changed from "struggle for livelihood" to "progress in harmony." It then broke up into several organisations, among these:

Indische Partij (Hindies Party, whose goal was to establish patriotism amongst all "Indiers" towards the homeland.

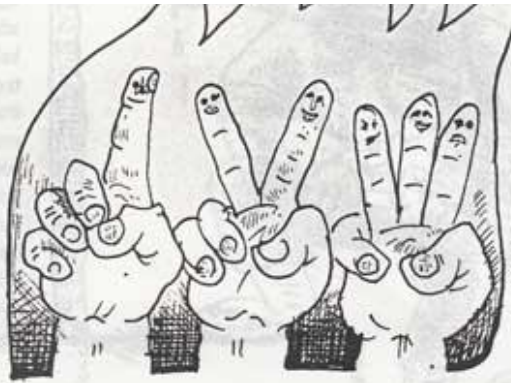
Sarekat Islam (Islamic Union), which emerged from Solo and had an economic background, opposing the distribution of trade-goods by Chinese. Outside of this it built a front opposing all abasement of the native population.

II. Taman Siswa Movement (1922). Ki Hadjar Dewantara Founded on nationalism and with an attitude of non-cooperation with the colonial government. The "Principles of Taman Siswa Struggle" declaration was made up of 7 articles:

1+2. The basis of independence for all peoples to express themselves. In education: efforts to educate students to be emotionally intelligent, thoughtful and free to work within the limitations of the objective to achieve an orderly and peaceful life together.
3. Pertains to social, economic and political interests; criticises society's tendency at the time to adjust their lifestyle to western influences.
4. Contains the basis of populism
5. Belief in self-capacity.
6. To pursue self-determination so that all efforts can be self-funded.
7. Spiritual and physical grace in each teacher's approach to their students. The attitude of endeavour then becomes the basis for the Taman Siswa's thinking, which was called the Panca Darma (1947)
1. Principle of Nationalism
2. Principle of Culture
3. Principle if Independence
4. Principle of Humanity
5. Principle of Natural Order

III. Sumpah Pemuda 1928. Represents the peak of consensus among youth organisations, with the statement:

We the sons and daughters of Indonesia recognise

1. One People: the Indonesian People
2. One Archipelago: the Indonesian Archipelago
3. One Language: the Indonesian Language

Sumpah pemuda.

IV. Cultural Polemic (1935).

Praises rational western values and eastern feudalism. In order to advance, our people must begin to think about : intellectualism, individualism, egoism and materialism. Because of this the old, anti-empathetic watchwords must be exchanged for those that are more positive

- The Indonesian brain must be sharpened to the equivalent of Western brains!
- The individual must be enlivened for all of their life!
- Consciousness of self interest must be raised to be as conscious as possible
- The Indonesian people must be encouraged to accumulate as much material wealth as possible
- The Indonesian people must develop in all fields!

Do not reject new things from foreign cultures as progression or enrichment of our own national culture and an extension of the humanity of the Indonesian people.

TAKDIR INLANDER !

V. Persagi (Union of Indonesian Master Draughtsmen, 1938) Sudjojono was the founder of this collective. His thinking wascollected in a paper called "Painting, Art and Artists; We Know Where we Will Take Indonesian Painting."

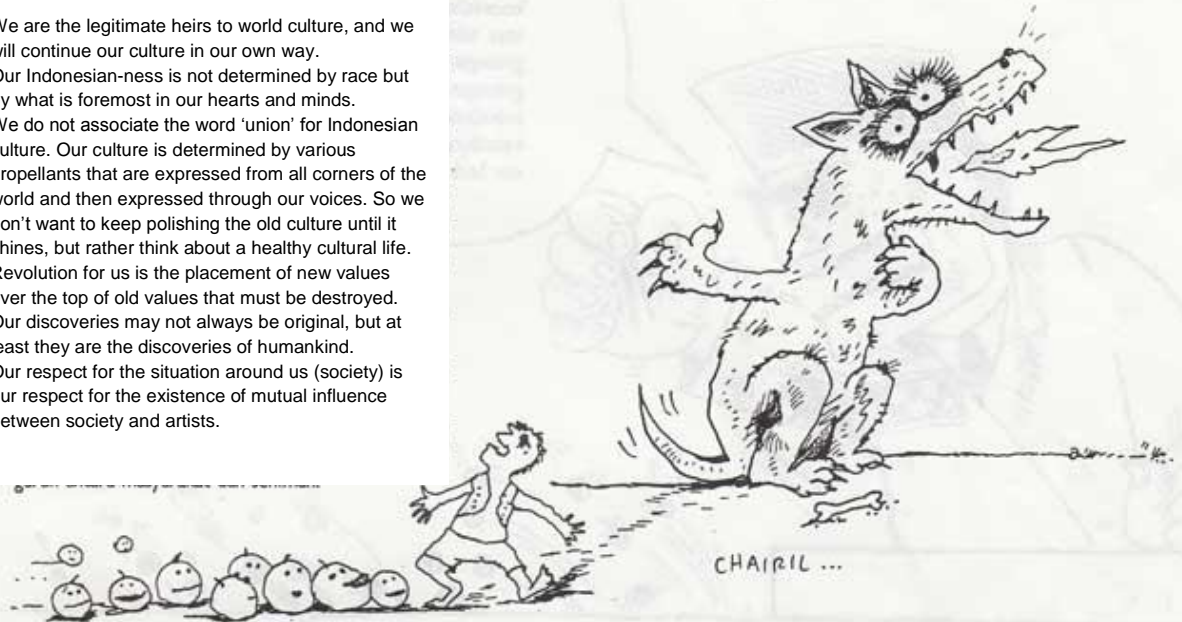
His formulated opinions on art include: art products are manifestations of the soul, and because of this they must be free from constraint: firstly from the rules of perspective, anatomy and theory; and secondly from moral, political and traditional constraints. Artists's work is driven by "internal desire" that forces its way out. This perspective is a reaction to *Moii Indie* painting, which was seen as touristic because it only attended to the tastes of foreigners.

VI. 1945 Constitution. Thinking on cultural matters is included in the constitution, chapter XIII Article 32. It contains, among others:

- National culture is the peak of regional cultures
- National culture is culture that emerges as the fruit of the cultivation of the Indonesian people as a whole.
- Culture must be directed to the advancement of civilisation, culture and unity.

VII. The Gelanggang Creed (1950 – Chairil Anwar)

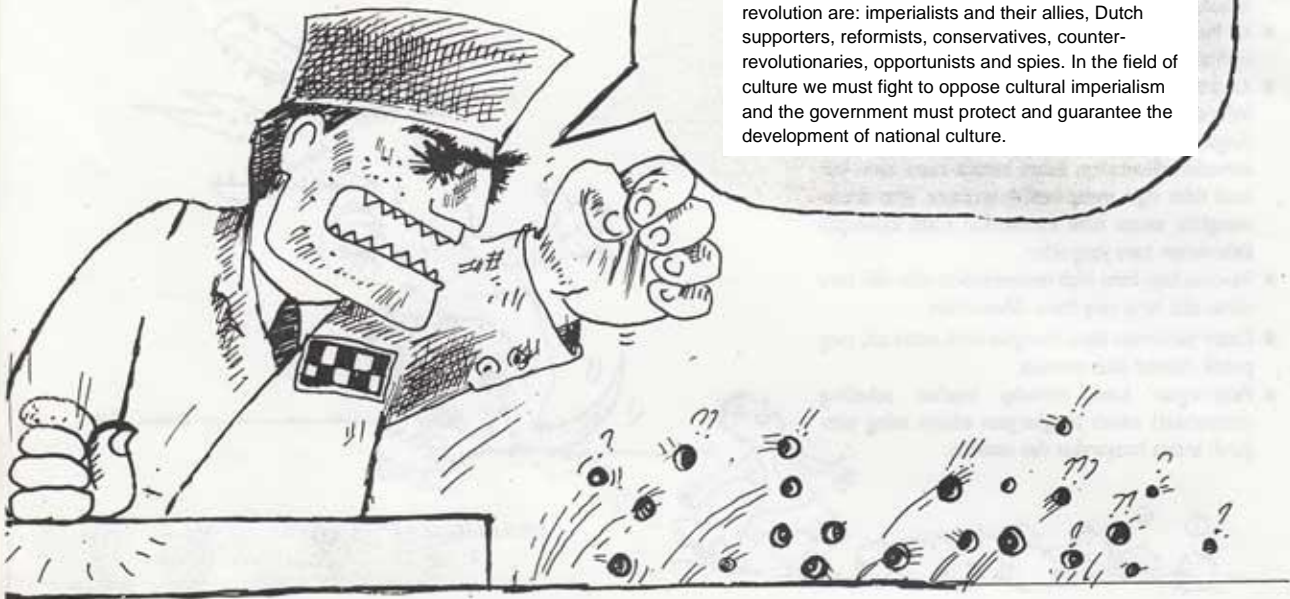
This perspective was later known as “Universal Humanism” which stated among other things:

- We are the legitimate heirs to world culture, and we will continue our culture in our own way.
- Our Indonesian-ness is not determined by race but by what is foremost in our hearts and minds.
- We do not associate the word ‘union’ for Indonesian culture. Our culture is determined by various propellants that are expressed from all corners of the world and then expressed through our voices. So we don’t want to keep polishing the old culture until it shines, but rather think about a healthy cultural life.
- Revolution for us is the placement of new values over the top of old values that must be destroyed.
- Our discoveries may not always be original, but at least they are the discoveries of humankind.
- Our respect for the situation around us (society) is our respect for the existence of mutual influence between society and artists.

VIII. Lekra (The People’s Institute for Culture, 1950).

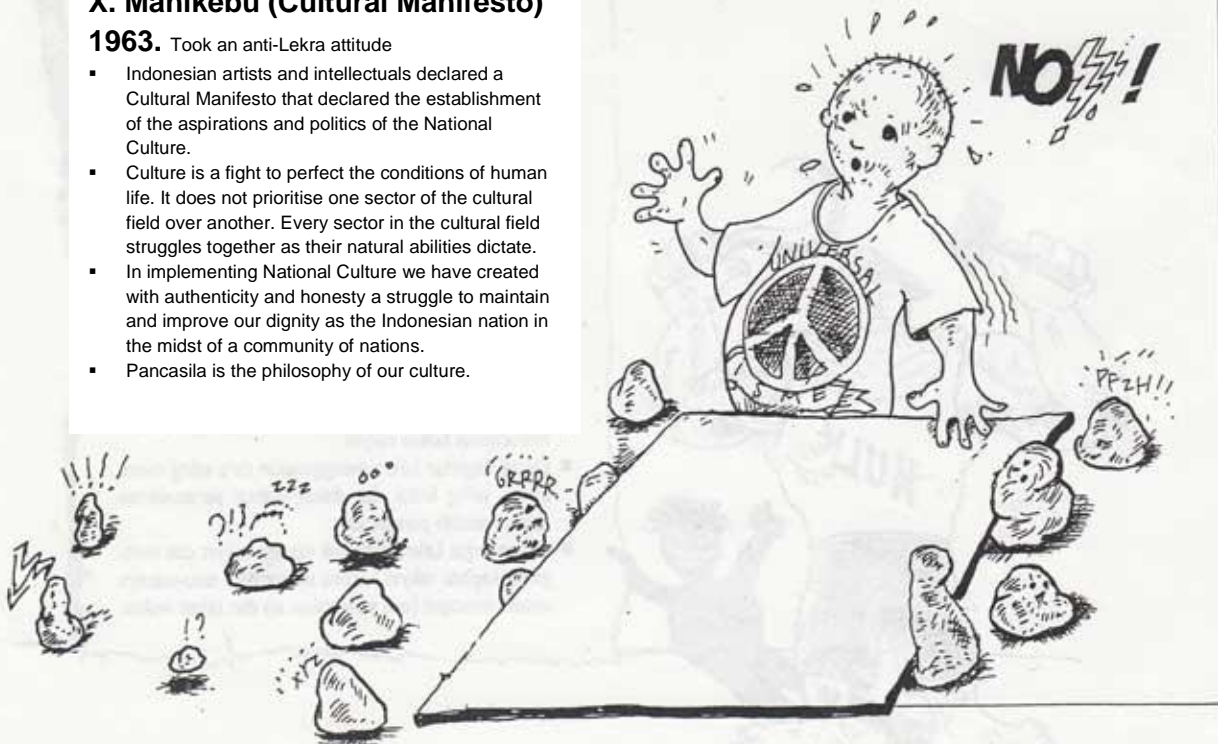
A wing of the Indonesian Communist Party, Politics is Commander. The contents of their introduction included:

- Consciousness that the people are the only creators of culture, and that the development of New Indonesian culture can only be done by the people.
- Lekra mustered the energy and activity of artists, graduates and other art workers in the field of art and science
- In the art field Lekra encouraged initiative, creative courage and agreed with all forms and styles etc. so long as they were loyal to the truth and so long as they aspired to the highest aesthetic beauty.
- They rejected anti-humanist and anti-social attitudes from culture that was not of the people.
- In its activities, Lekra’s methods were mutual assistance, mutual criticism and collegial discussion in addressing creative issues.
- Lekra emphatically aligned with the people and served the people because they were the only ones who could produce results that would stand the test of time.

IX. Manipol (Political Manifesto, 1959)

President Sukarno's speech in 17-8-1959.
In seeking the return of our Revolution, Manipol was a major line in the direction of our country, containing among other things: The main issues from the Indonesian revolution; a public program of National Revolution, opposing imperialism and colonialism. The enemies of the Indonesian revolution are: imperialists and their allies, Dutch supporters, reformists, conservatives, counter-revolutionaries, opportunists and spies. In the field of culture we must fight to oppose cultural imperialism and the government must protect and guarantee the development of national culture.

X. Manikebu (Cultural Manifesto)

1963. Took an anti-Lekra attitude

- Indonesian artists and intellectuals declared a Cultural Manifesto that declared the establishment of the aspirations and politics of the National Culture.
- Culture is a fight to perfect the conditions of human life. It does not prioritise one sector of the cultural field over another. Every sector in the cultural field struggles together as their natural abilities dictate.
- In implementing National Culture we have created with authenticity and honesty a struggle to maintain and improve our dignity as the Indonesian nation in the midst of a community of nations.
- Pancasila is the philosophy of our culture.

XI. Culture Meet 1986 A meeting of cultural practitioners to discuss the problems of the growth of our culture today. The results, among others, included:

- The Post Indonesia Era; new unity in Indonesia, no longer confined to understandings of brotherhood, religious groups/beliefs, attitudes, traditions, regions or geopolitics
- Overcoming nationalism, with a global approach. Not fanatic, not uniform in mentality or in life practices.
- Cultural attitudes and atmospheres that flow in one direction from the dynamic of universal evolution and are internalised by all mankind.
- Regarding issues of freedom and development. Freedom in the third world is dominated by a development system that constantly requires stability. These two matters are in conflict with each other.